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suggests itself that this is perhaps an unfamiliar and northern rendering of the story of St. Francis's conversion at the Portiuncula though the church appears to be in course of construction rather than ruined.

R. E. F.

## THE SLEEP OF DIANA

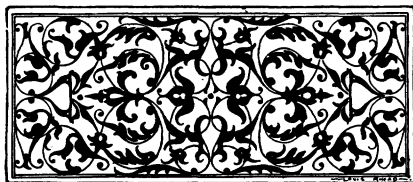
BY COROT

**L**E SOMMEIL DE DIANE" and its companion piece, the "Orphée saluant la lumière" (now in the Potter Palmer collection), were painted in 1865. An architect of taste, M. Alfred Feydeau, had ordered two large panels for the decoration of a room in the house he was building for Prince Demidoff, and the artist chose these two subjects. The Diana was painted at Fontainebleau in the studio of a friend of Corot's, the painter Comairas. It figured at the Demidoff sale of February, 1868, and during that year was worked over by Corot. A comparison of the etching by Delaunay and of the photographs taken before that date with the picture in its later condition is an invaluable object lesson; one cannot but realize at a glance the enormous improvement in regard to the simplifying of the composition and of the masses, the adding of significant detail, and above all in the refining and ennobling of the silhouette of the trees against the sky. An examination of the signature shows that the "5" of 1865 was then changed, making the date 1868. In April, 1875, the painting figured at a sale at the Hotel Drouot and was bought by M. Breyse, who loaned it, in May of the same year, to the Corot Exhibition at the École des Beaux-Arts, where it figured under a wrong title, "Le Sommeil de

Vénus." It subsequently passed into the possession of Messrs. Durand-Ruel, Cottier, James Inglis, and lastly of Cottier & Co., from whom it has now been purchased by the Museum.

This painting is one of the most important works of Corot, exhibiting with rare felicity his sense of classical composition and his exquisite feeling for certain moods of nature. In the perfect harmony of the values and the magic of the color it represents the artist at his best. Full of an artless graciousness which is bewitching, at the same time astonishingly simple and subtle, it is painted in a flowing, rather thin medium, with such a sureness and lightness of touch that one wonders when studying the technique closely, how, being so spontaneous, so apparently simple, it can be made to fully express all the serenity and the poetry of a moonlight night. Against a tender, tremulous sky of great depth and luminosity the masses of the trees loom dark, but with a transparent darkness permeated with the ambient refulgence. All is quiet, yet all is alive. The clouds are moving, the moonlight suffuses the sky and dances on the water, the trees stir with low whisperings. The goddess is not a lay figure, nor is she the conventional creature Academicians think a goddess should be, but one of those pure-minded young women *père* Corot used to paint, a very real person, sleeping gently even if two cupids hover above her. It is a picture of silence with an undertone of music—a picture of animated repose. Like the best Corots, like his best figure pieces, it is full of movement. And the general tone of it is that exquisite silvery tone which is unique in all art.

AUGUST F. JACCACI.



painter and draughtsman than as a sculptor. The drawing of a nude figure in sanguine by him shows the extraordinary purity and distinction of his taste no less than a nervous sense of the structural and expressive line which is rare even in the best work of the British School. The figure appears to be a first idea for a part of some monumental decoration like that of the dome of St. Paul's, for which he finished designs.

John Ruskin's reputation as a writer has so entirely overshadowed his fame as an artist that it may be something of a surprise to recognize by the large drawing of the colonnade of the Ducal Palace at Venice that he must be placed among the very best of modern architectural draughtsmen. His line has a vitality and a nervous variety of rhythm which places him as an interpreter of the poetical qualities of architecture immeasurably above such mechanical designers as Prout, whom Ruskin as a writer looked up to with reverent admiration. It is true that Ruskin left few drawings of the completeness and elaboration of this view of the Ducal Palace, but they prove that his mastery was greater than he himself appears ever to have appreciated. The drawing was made to illustrate the *Stones of Venice*, which first appeared in 1851.

The drawing by Burne-Jones of the "Bath of Venus" is in a peculiar technique, which seems justified, for such an essentially decorative design, by the felicitous richness of its effect. It is in a dull earthed monochrome, the light being put in in gold. The design is for the picture of the "Bath of Venus," which was begun in 1873 and not finished until 1878. This would appear to belong to the earlier date. It is signed in silver, "E. B. J." The mount has been retained as it was the design affected by Burne-Jones himself for his drawings.

Finally, belonging to quite modern times, we have a fully colored drawing by Wilson Steer, whose reputation as the leading British landscape painter is now generally recognized, and two sanguines by Augustus John, who has gained for himself a unique position as a draughtsman among the artists of the younger generation.

R. E. F.

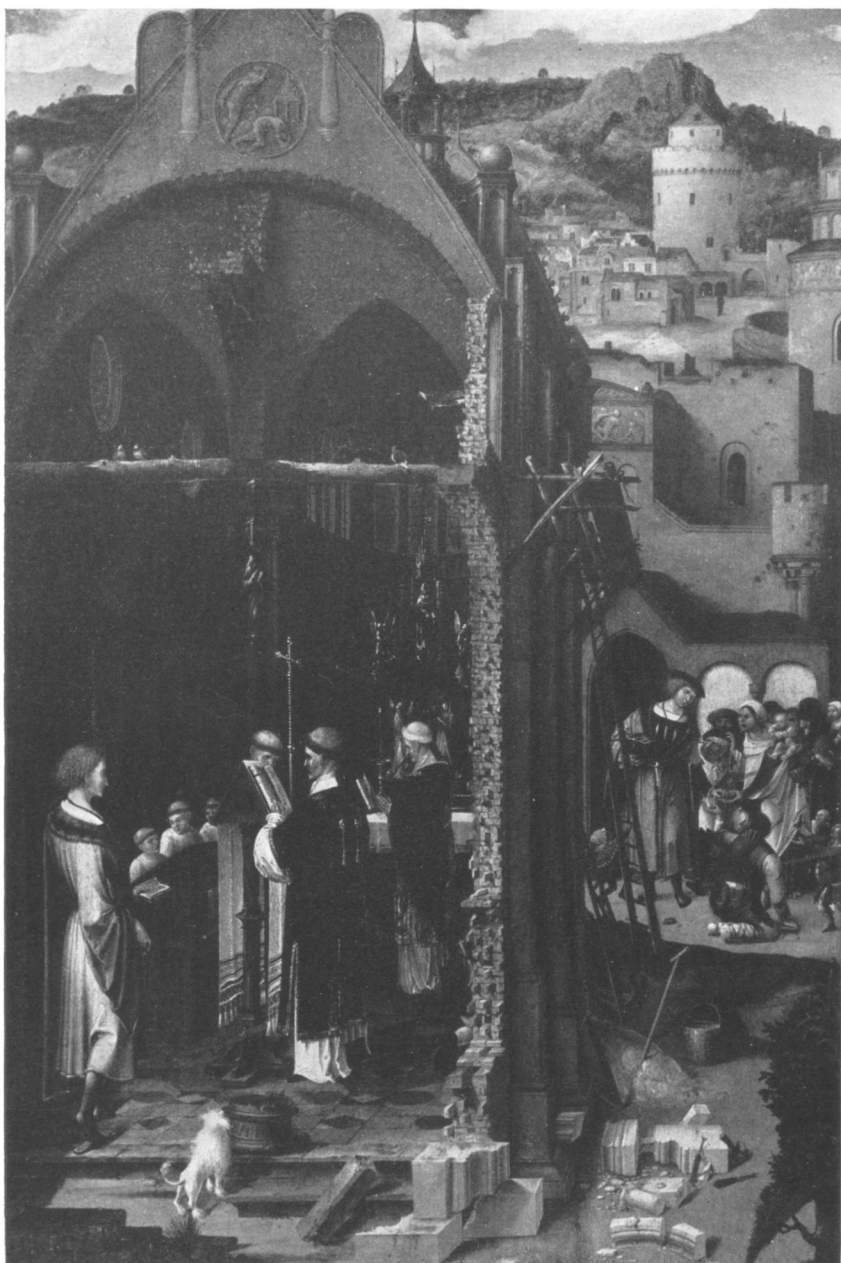
## THE STORY OF THE CONVERSION OF A SAINT

BY HENRICUS BLESIIUS (?)

THE little panel recently acquired by the Museum is a remarkably brilliant specimen of the painting of the Netherlands about 1520.

Though the tradition of that school was by then past its prime, and though the majority of artists like Bernard van Orley were given over to an exaggerated and florid style in which ostentatious display and manual dexterity prevailed over more important considerations, we find here and there an artist who still retained a certain freshness of feeling and a delightful though decadent invention. Perhaps the finest of these was the author of an "Adoration" at Munich signed "Henricus Blesius," and it is to him that I would tentatively ascribe our panel. At present, in spite of the researches of Friedlander and Hulin, our knowledge of this delightful artist is of a rudimentary kind. There is good reason for supposing him to be quite distinct from the landscape artist, Herri met de Bles, and to suppose that the signature on the Munich picture, "Henricus Blesius," though assuredly ancient, is due to some error on the part of an almost contemporary owner of the picture. For this reason our artist is frequently known as the "pseudo-Bles." To him we may ascribe a small group of pictures, the "Adoration" at Munich, two wings of a triptych in the Pourtales Collection, a "Beheading of the Baptist" in the Hainauer Collection, and perhaps the "Nativity, with St. Joseph," and the "Suitors" in the Cook Collection at Richmond, England. Should our picture also be ultimately ascribed to him it would indicate a possibility of Dutch origin or training for our artist, as there is much here to remind us of the Leyden school.

The subject of our picture is the conversion of a young saint. In the first scene he enters the choir of a partially completed church where the service is going on. In the second scene he has returned to his home and comes out still richly clad in the height of contemporary fashion, but is in the act of giving away his possessions to the beggars who surround him. The idea



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